



Form, Functions, and Meaning *Lawas Nyorong* at the Wedding Ceremony Customary Sumbawa in Jereweh District



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Article history:

Received: 05 November 2016

Revised: 20 December 2016

Approved: 20 January 2017

Published: 27 January 2017

Keywords:

Form;

Meaning;

Functions;

Lawas Nyorong;

Traditional Ceremonies;

Abstract

Every society an area have a cultural heritage. One example of cultural heritage that is on the island Sumbawa namely Lawas Nyorong used on the wedding procession customary Sumbawa. This research aims to review and described form, function and meaning Lawas Nyorong used on the wedding procession customary Sumbawa especially in District Jereweh. The methodology used is descriptive qualitative. To obtain the data and information relevant to a matter study, then used several methods to technique the literature study, documentation, observation, interview, record, roll and note. The research found is a Lawas Nyorong consists of three the lines in one of the each column consisting of eight syllables, having early rhyme, the middle, and at the end. There are also several styles of language in which include; litotes, the personification, hyperbole, synesthesia, and repetition. Lawas Nyorong having the function to important the collective function community, for entertainment, education, and unifying all the families. However, the meaning of Lawas Nyorong itself with regard to the message, regarding intention or purpose to delivered reflected in Lawas.

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1. Introduction

The language was one of the results a culture containing a value in society. Every society an area cultural heritage having ancestors. One example of cultural heritage that is on the Sumbawa island namely *Lawas Nyorong*. *Lawas Nyorong* is one cultural heritage oral that is hereditary inherited in memory of the parents in former time. *Lawas Nyorong* is one of much cultural heritage on the island of Sumbawa who made a language as media. *Lawas Nyorong* has inherited the local culture of the traditional poem Sumbawa delivered in one of the

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wedding procession. Procession it is called *Nyorong*, which in this case is known by the community Lombok the *sorong serah*.

Lawas very closely related to social life, because *Lawas* touched frequently used as a means to channel opinion, emotions of interaction with the community. With *Lawas* a person can communicate and convey is to others in various the center of life, both in domestic life, promiscuity, primary education and social politics.

Culture convey *Lawas* often take part in the various ceremony held in Sumbawa not only in wedding events course. This community aware that the *Lawas* must be maintained and preserved. The *Lawas* especially *Lawas Nyorong* is considered effective to appeal, message, the appeal with a cultural approach nuances local knowledge.

Currently, *Lawas* rarely delivered for its existence longer shifted by pop culture more modern, as the band in wedding events and circumcision. Challenges ahead, cultural heritage oral especially *Lawas Nyorong* were hereditary traditional is still challenged by several of modern art. This proved that cultural heritage of *Lawas* being shifted position as the oral tradition in Sumbawa.

The importance of associated research *Lawas Nyorong* on a marriage customary Sumbawa was conducted besides to maintain the cultural heritage ancestors, also to assess aspects of language that is contained in *Lawas* and introduce to the public about local culture that is on the island of Sumbawa. Hence, this paper will explain his form, functions, and meaning *Lawas Nyorong* on the wedding procession customary Sumbawa in Jereweh District.

2. Research Methods

The research methodology used is descriptive qualitative. To obtain the data and information relevant to the issue of the treatment, then used some method of to technique the literature study, documentation, observation, interview, record, and take note. Using this method are based on considerations (1) the data research obtained from the natural state or real condition, (2) the data collected represents data and data verbal shaped text, (3) researchers itself is the original Sumbawa so understand the data provided by the informant and data documentation. With this method, researchers will try described on the functions and mean *Lawas Nyorong* on a marriage customary Sumbawa in District Jereweh according to data and the fact.

Theoretical Basis

Observing that *Lawas Nyorong* on the wedding procession customary Sumbawa is a part of a culture, so the theory that used to analyze form, function, and meaning in *Lawas Nyorong* marriage customary Sumbawa in district jereweh is as follows:

2.1 The concept of folklore

Folklore consisting of two words, the *folk*, and *lore*. Folk means collective, and that is customary lore. According to Danandjaja folk is a group of people having the physical identity, culture, and social so that it can distinguish from other groups. Features that other identity between the same skin color, language, same hair, standard education there, and the same religion. Lore is the tradition of who were made to inherit hereditary verbally or by an example accompanied by motion say instrument assistant a reminder (Dundes in Danandjaja, 1992: 1).

The nature of culture very complex so experts always make sense, understanding, and limits varying. (Wilson in Sibarani, 1992:99) said that culture is knowledge in transmission and distributed socially, either spatially existence, normative symbolic and reflected in mannerisms and the man acyl work, as it is to *Lawas Nyorong* that is one of the language in culture. *Lawas Nyorong* used by a community Sumbawa that is a mind, understanding reflected in it includes customs diverse message contained.

Folklore one a collective culture scattered and inherited hereditary among collectively what kind of course traditionally in different versions, both in verbally or accompanied by a pattern into a house cleaner reminders (Danandjaja, 2002:2). Further, Danandjaja outlines folklore into several categories are folklore oral, folklore some oral, and folklore not spoken.

Folklore oral it is pure oral. The genre folklore of this group include: (1) language of the people (folk speech) as accents, nickname, rank traditional, and title nobleman; (2) traditional expression, as proverb, saying, and poem; (3) traditional question, as puzzle; (4) poetry people, as rhyme, gurindam, and lyrical; (5) prose the story, as might, legend, and fabled; and (6) folk song. (*kentongan* tocsin in java or thud kettledrum to send news as did

in Africa), and folk music. The related forms, *Lawas* in this research included in the people as rhyme poetry, gurindam, and the lyric.

Partially folklore oral constitutes folklore that its shape is a mixture of the oral element and the element of not spoken. People trust for example, by the modern often called superstitious, consisting of a statement that is spoken plus motion cues are thought to have occult meaning, as a cross for the Christian catholic considered to protect one from a ghost, or compounded with the material considered efficacious to protect itself or can bring provision, as gemstones particular. From folklore that characterizes a large group of this, besides trust the people, is a game of the people, folk theater, folk dance, mores, ceremony, people party, and others.

While folklore not spoken is folklore shape not spoken, although its way taught orally. A large group can be divided into two a subgroup, who material and not material. The folklore is whose material among other people: architecture (from the original region, the barn rice, and others), handicrafts people, clothes and jewelry customary body, food and drink people, and traditional medicine. While including who is not material among other: motion traditional cues (gesture), the sound cue for communication the people.

2.2 Concept *Lawas*

Lawas is one of the arts of oral and developed in the traditional Sumbawa of poetry (Hamim, 2011: 5). *Lawas* inheritable and lowered in the form of oral. *Lawas* for the Sumbawa is not just art literature, but *Lawas* also as a pleasant pastime that can be performed or displayed. *Lawas* be the part that can not be separated from community life Sumbawa. *Lawas* relating to the ceremony the traditional Sumbawa used at reaping rice, race buffalo, and traditional ceremonies religious as marriage and circumcision, and in the other activities. In this case, *Lawas* used in this paper is *Lawas* at the wedding ceremony known as *Lawas Nyorong*.

Lawas as poetry the creation of people will be born and expressed language, whether orally or in writing that raises the beauty and could in his soul (Rayes, 1991:4). Beauty in *Lawas* reflected in the contents conditions will meaning and the parents years ago. Born of people who inclined to the village, parent's former times there are many people who did not yet know letters, so they describe the past by word of mouth and inherited in hereditary. Although many describing the incident the past, but again the new said matches the social and environmental currently.

Lawas for the community Sumbawa is the source of all source of art. *Lawas* is facility disclosure is in the hearts to be presented to others either verbally and written, but *Lawas* more often spoke orally, because with spoken orally the man to have its own satisfaction. *Lawas* could be passed on in various ways who later became art convey *Lawas* known in the form of saketa, gandang, ngumang, sakeco, langko, badebe, basual, and *Lawas* (Suyasa, 2002:7).

According to (Pradopo, 2010: 13), poetry as artwork that poetic. The literature said that when poetic evoke feelings, attract attention, elicit responses clear, or in general who could. The poem is the feeling that imaginative statement. Like *Lawas* that is rhymes or traditional poem typical Sumbawa that gives the impression of its own meaning and the author of imagination.

Lawas in an Indonesian dictionary (Jakarta: Balai Pustaka, 2002) means broad, *Lawas* broad, airy, relief. With expressions of another, *Lawas* is the creation of a man who was born and expressed by the whether orally or in writing, which produces the beauty and could in his soul.

2.3 Traditional Ceremonies (*Nyorong*)

The ceremony traditional customs of the community was the embodiment of the belief system that has the universal values that are amenable to national culture. The traditional ceremony this is a trust and considered sacred. In which every human activity always have a purpose and objectives to be achieved including activities that religious nature.

According to (Notosudirjo, 1990: 330) social functions, traditional ceremonies can be seen in social life community is their control of social, social norm, and grouping community. Social control closely related to the social norm. For the people, social norm containing hope to behave as guidelines.

In the customs Sumbawa marriage, there is a ceremonial procession called *Nyorong*. The term *Nyorong* same as sorong serah ceremony on society sasak. Procession *Nyorong* implemented after bakatoan (parties applied for) boy received by parents the woman who then passed up with events (basaputis) decided. In the event of this is determined basaputis good days and a good moment for the implementation of the event next in a wedding procession sumbawa community. What has already been decided in a show of basaputis will be delivered to the part of a woman through traditional ceremonies *Nyorong*. This is where the language poetic sumbawa unveiled

by both parties. A crowd of the family man not to be allowed into the ceremony if not to convey *Lawas* entrance is called *lawang rare* is closed. But, after the man said *Lawas* then accepted by the part of a woman symbolically to avenge *Lawas* both men then cutting ribbon already fastened at the entrance of a house.

2.4 Form

The form in this research used the formalism theory. In etymologist formalism derived from a formula (Latin), which means shape or form. In the science of literature, formalism is a theory used to analyze literary work, which includes technique pronunciation as rhythm, rhyme, sound, and free from the outside as history and biography. A special focus on the form of expression poetry according to [Tynjanov and Brik \(in Elurd Kunne, 1998:25\)](#) explore effect semantic and syntactically formal and the poem, for example, rhythm, and rhyme. Tynjanov observed that in poetry said consists of two series (rjad), namely the rhythm and series meaning. The scope of the theory formalism covering literary work itself and the intrinsic built that. In elements, formalism aims to understand integration elements that there are in a literary work itself, so that it can establish wholeness form and the by means of studying inspecting literary elements, poetic, association, opposition, and so on.

Lawas very similar to rhyme malay, but which distinguishes them in syllables. *Lawas* consisting of eight syllables, while rhyming seven syllables. So it is with its shape, rhyme started by a parable or example of called *sampiran*, next up is the contents. Similarly, with *Lawas*, *Lawas* consists of three the lines in one temple or others consists of four and six lines. In addition, *Lawas* also grouped by age namely in Sumbawa language is *Lawas tau ode* (child's *Lawas*), *Lawas taruna dedara* (*Lawas* teenagers), and *Lawas tau loka* (*Lawas* parents or adults).

2.5 Function

According to [William r. bascom \(in Danandjaja, 2002: 19\)](#), folklore which in this case oral literary had four function, namely: (1) as a projection, (2) as a means of the culture, (3) as a tool pedagogic, and (4) as a dictator the norm and governing the community. Function language according to [\(Mahmudah and Ramlan, 2007: 2-3\)](#) is a means of communication Indonesians. The show differences between one with other speakers, but each other remain a binding group of its speakers in a whole order to be able to adjust to customs and habits community.

In addition, function language also represented mind or some ideas, and represented a feeling, you can even symbolize mannerisms, someone. In a ceremony *Nyorong* customary Sumbawa, the use of *Lawas* having meaning and an essential function. Literature *Lawas* it contains the value of the manners of a high. The value of the manners of an include affection to.

In a ceremony *Nyorong* customary Sumbawa, the use of *Lawas* having meaning and an essential function. Literature *Lawas* it contains the value of the manners of a high. The value of the manners of an include affection to his brother, peers, and parents. It also includes the responsibility of a brother, a message, and advice from parents to his son.

An example *Lawas* both men

| | |
|---------------------------------|------------------------|
| <i>Kamu pesan kami datang</i> | You invited us to come |
| <i>Lawang mu purat ke barat</i> | Why is the door closed |
| <i>Ya mu ano ke nyonde ta</i> | We all feel hot |

Such is the early *Lawas* both men which certainly received with *Lawas* also by the part of a woman

| | |
|--------------------------------|-------------------------|
| <i>Malema sempu malema</i> | Let relatives come here |
| <i>Sapuan mo le ku tari</i> | We waited has long |
| <i>Tutu lampa ka leng tutu</i> | Is also a said |

2.6 Meaning

A popular Indonesian dictionary (2002:91) give a description of the meaning of means; equate; explained that sense. Means explained that the meaning or intention of a word. Implying that in this means to give meaning or interpret.

The meaning of meaning own is very diverse. [\(Pateda, 2010: 79\)](#) has suggested that the term meaning is said and the terms which are confusing. Meaning they are always fused of saying a word and sentence. According to [\(Ullman in Pateda, 2010: 82\)](#) has suggested that the meaning of is a relation between meanings with the

understanding. (Aminuddin, 1998: 50) suggested that meaning is the relations between languages to the outside a concerted by the customer language and mutually intelligible. Meaning very closely related in language, moreover language poetry. Is the point of the meaning or understanding who were just about to be described.

3. Results and Analysis

The data that has been obtained relating to a form, functions and meaning *Lawas Nyorong* at the wedding ceremony customary Sumbawa in district jereweh through the process documentation, observation, interview, and the literature study is as follows.

The following are several *Lawas Nyorong* used:

| | |
|-----------------------------------|---|
| <i>Kusamula' ke karante</i> | Starting by making my talks |
| <i>Kewa singen nene' kaji</i> | In the name of god |
| <i>Basifat rahman ke rahim</i> | <i>Ya rahman Ya Rahim</i> |
| <i>Andi tokal bao kowade</i> | You seat for the bride |
| <i>Kasenar mara bulanles</i> | Luminous like the full moon |
| <i>Ngaronok bintang les manto</i> | Stars appear to watch |
| <i>Sanopola basatangko</i> | Before are accepting each other |
| <i>Mariu tamue Nyorong</i> | Guests <i>Nyorong</i> crowded |
| <i>Lawang kapetak sampurat</i> | The door is closed to them |
| <i>Samanta uleng ke Lawas</i> | must be opened by submitting <i>Lawas</i> |
| <i>Kapetak boa benrang mpang</i> | Closed the mouths of rivers Empang |
| <i>Ipen nobau baruak</i> | Fish Ipen ca not climb |
| <i>Maringan bang-bang nokawa</i> | Although light is not capable of |
| <i>Marunang mara tiang jong</i> | Standing in a pillar |
| <i>Jira sepan sai sanak</i> | After mentioning whose son |
| <i>Banka nyonde layar jangi</i> | One promise as a sail |

Some *Lawas Nyorong* who described above found a typical uniqueness and its own includes in terms of the choice of, the rhyme, feeling, and style of language. *Lawas Nyorong* shaped like poetry in which consists of three line, four, and some six lines. The research was funded by several informants also said that, the authenticity of *Lawas* itself shaped three lines.

Related forms of each line at *Lawas* having eight syllables. If they do so, then *Lawas* will have a rhythm beautiful when delivered. Following a piece of syllables in the first and both *Lawas* on:

| | |
|------------------------------------|-----------------------------|
| <i>Ku/sa mu/la/ke/ka/ran/te</i> | Starting by making my talks |
| <i>Ke/wa/si/ngen/ne/ne/ka/ji</i> | In the name of God |
| <i>Ba/si/fat/rah/man/ke/ra/him</i> | <i>Ya Rahman Ya Rahim</i> |

Besides typical on the line and syllables that were found in *Lawas Nyorong*, from some example *Lawas* collected, further the form of *Lawas* viewed from the perspective of rhyme or suffix.

| | |
|-----------------------------------|--|
| <i>Ola beloko Malalo</i> | A long way through Malalo |
| <i>Ola pene angkang Pungka</i> | A short road through <i>Pungka</i> |
| <i>Bawa sabung ko Malili</i> | Bring fight to <i>Malili</i> |
| <i>Ta nya Lawas ya kusorong</i> | <i>Lawas</i> this i gave |
| <i>Samula kemas kamoyang</i> | Begins with a smile |
| <i>Ke Bismillah Kusangangkang</i> | I start by saying what we call the basmala |
| <i>Ina bapa ari balong</i> | <i>Ladies and gentleman</i> |
| <i>Tabe dunu ngantang laung</i> | Excuse me do not talk first |
| <i>Masanenge ling tu Nyorong</i> | Listen to the <i>Nyorong</i> |

| | |
|--------------------------------|------------------------------------|
| <i>Anak ina ku kamate</i> | Son mother want |
| <i>Bapa sate mo barete</i> | Dad wants to apply for |
| <i>Ke tu janda siding bale</i> | With widow beside the house |
| <i>Sai po no samanta to</i> | Anyone do not want to know |
| <i>Kendung ateku no mato</i> | Careful i too do not know |
| <i>Lamin no baku bito</i> | If it did i get uneasy |
| <i>Bito rena olas lolar</i> | Agitated while holding on the legs |
| <i>Ka bajodo ke tu lalar</i> | Married to a Lalar |
| <i>Na gama jari katelar</i> | Do not get so drifting |
| <i>Ke telar mara batu rang</i> | Drifting as a stone rang |
| <i>Keras aber lalo datang</i> | Hard come and go |
| <i>Ku anjong mara lalayang</i> | Drawn and off as a kite |

Rhyme is looping the noise same in poetry useful to add beauty to a poem. Therefore, it is with *Lawas Nyorong*, some *Lawas Nyorong* above having rhyme early, the middle, and the end. Every *Lawas* usually terminated by at least two the same letters. In the first and second *Lawas Nyorong* above having, rhyme beginning in every second line all of them in the form of *ning and olo*. In the third, there are rhyme central namely said *ling*. Then, in the fourth to nine, there are rhyme the end of that has two the same letters of looping rhyme *ng, te, to, and ar*. Although there were also *Lawas* a suffix not always begin equal or it can be said free and are not bound but still said *Lawas*. The following are *Lawas* who do not have rhyme bound:

| | |
|-----------------------------------|-------------------------------------|
| <i>Saruntung petang ya siram</i> | <i>Every night watered</i> |
| <i>Ramba godong buntit kemang</i> | <i>Leaves fertile flowers grown</i> |
| <i>Pang bua bentan ling manis</i> | <i>Its fruit are very sweet</i> |
| <i>Kamanis ate ko Rika</i> | <i>Hearts sweet to rica</i> |
| <i>Loya tu sanempas ampo</i> | <i>So as real again</i> |
| <i>Ta uyung tutu nti ling</i> | <i>Hold this is well</i> |
| <i>Leng lawang sampalang pita</i> | <i>On the door attached ribbon</i> |
| <i>Sole gunting ya kuretas</i> | <i>Loans scissors i want to cut</i> |
| <i>Ya tu tama temung untung</i> | <i>We go in meet good thing</i> |

Lawas Nyorong also has some style of language namely of the form of the disclosure of the mind, the feeling that used with language in such a way, so that the impression and their effects on the reader or listeners could be achieved as good as those and as intensive as that on May. There are several styles of language, which is in *Lawas Nyorong* who researchers consider the in *Lawas* the following:

| | |
|---------------------------------|---------------------------------------|
| <i>Barang anu sia iba</i> | <i>Goods which you bring</i> |
| <i>Lamin kurang ngaro tamba</i> | <i>If less please added</i> |
| <i>Lebi no ti tusamalik</i> | <i>If more not returned</i> |
| <i>Tingi mara palaning re</i> | <i>High such as Re hill</i> |
| <i>Nongkaku ngasan baruak</i> | <i>Not strong uphill</i> |
| <i>Kuroa rari kukawa</i> | <i>Although i want to run</i> |
| <i>Tanya nyonde kami antat</i> | <i>This is somebody who we lead</i> |
| <i>Balabu pang mata sia</i> | <i>Anchored in your eyes</i> |
| <i>Ngaro tulang rena pendi</i> | <i>Please look at compassionately</i> |
| <i>PaNyorong kami ta sia</i> | <i>We are granting</i> |
| <i>Pas kahasil mufakat</i> | <i>accordance with the agreemen</i> |
| <i>Sinta kurang ngaro tamba</i> | <i>If needed more help plus</i> |

Lawas above enters into sort style of language or *majas litotes*. Litotes is the style of language of the decline in the quality of a fact which are humility, not in accordance with a reality check but not have a purpose to prevent the believe with it. The speaker or listener know what is really he mean. In the first said as if goods brought at the time *Nyorong* if it is please plus , if more would not be brought back , yet know that goods brought there have been many in accordance with the agreement earlier on when a procession *basaputis* or decide the day so an event and what it must provide.

| | |
|-----------------------------|-------------------------------|
| <i>Malalo kau e surat</i> | Go a letter |
| <i>Bawa salam doa kaku</i> | Bring greetings and my prayer |
| <i>Bada ling ada rasate</i> | Say that i love her |
| <i>Angin tiup ruasia</i> | The wind blowing your face |
| <i>Nasepan nobakalako</i> | Do not think has no meaning |
| <i>Nansi salam doa kaku</i> | That was my prayer greetings |

Lawas above including into sorts personification of the style of language. The personification is style language like inanimate as people, having nature, the ability, mind, feeling like owned by a human being. In the first like a letter as if, the living with the ability to salute were someone. As well as in the second *Lawas* above, like the wind as rather than usual, but the wind to submit peace and prayer to someone.

| | |
|------------------------------------|--------------------------------|
| <i>Ta jangka ate ku yandi</i> | Got here my feelings dear |
| <i>Pelukir luar dunia</i> | Its size to the outside world |
| <i>Nonda teming baeng ya balat</i> | There is no limit |
| <i>Saribu dengan kutokal</i> | Thousands of my friend sitting |
| <i>Lamin nonda rua sia</i> | Had it not been for you |
| <i>Salingong mataku nulang</i> | Deserted think the eye saw |

Lawas Nyorong above is part kind of style of language hyperbole. Hyperbole is the style of language describing something waste. In the first *Lawas* above said a feeling of in a very excessive, a feeling that is no size and it exceeds the whole world.

| | |
|-----------------------------------|-------------------------|
| <i>Kane sopo pang tu tokal</i> | Was there a seat us a |
| <i>Kubau si gita kaka</i> | So i can see you dear |
| <i>Nomo jina ngasi ate</i> | So it is not too grieve |
| <i>Bua kerong paranata</i> | The skinny the board |
| <i>Siong kerong lingno mangan</i> | Bony because not eat |
| <i>Kerong ling totang kakak</i> | Bony because miss you |

Lawas above including into sort style of language synesthesia. Synesthesia the style of language of an expression of the senses, which have been through an expression of the senses other. In the first second line said the sense of sight the eyes poured out through the senses feeling that presuppose person hope that is in the same place, it can be easily seen one who chastens so hearts not too sad.

| | |
|------------------------------|--------------------------------------|
| <i>Sijar tetu sama tetu</i> | Because of our seriousness |
| <i>Satetu enti leng tetu</i> | Holds commitment seriously |
| <i>Peno tu tetu no tetu</i> | Many people seriously but not really |

Lawas above including into a kind of style of language repetition. Repetition is the style of language in the form of looping said. Looping words as a form of an affirmation. In all three lines the *Lawas* repeating the same word namely *tetu* that is right, it could be serious.

As for with regard to function, function *Lawas* in a ceremony *Nyorong* channeling was actually an expression is in the breasts, for him that conveys *Lawas*. In the form of both hope, desire and message to deliver to the hearer or the reader *Lawas*, also to the couples who want to marry. As refer function literary spoken in general. A society having a desire, which is evident through work of art. The following are several function *Lawas* who researchers get the research in the field, data collection and opinions the informant:

| | |
|---------------------------------|--------------------------------|
| <i>Lis Arab ko Malaysia</i> | From Saudi to Malaysia |
| <i>Tu ramalik lako Bali</i> | <i>We back to Bali</i> |
| <i>Panto patung kenang dasi</i> | Watch sculpture wearing a tie |
| <i>Pangarap kami ko siya</i> | Our hope to yours |
| <i>Ramalik gama kabali</i> | May back again |
| <i>Panto pangantan resepsi</i> | See a bride ceremony reception |

In the second *Lawas* above describe mean of a group of people are a more small family who seeks to kindred, relatives, neighbors to get back again assembly and present at the reception that will be implemented after the ceremony do not marriage finished held. See the meaning contained, *Lawas Nyorong* would serve as be or channel desire collectively a society. Other than the promise of a desire, everyone, as well as groups, will want to also just a matter of entertaining.

| | |
|----------------------------------|----------------------------|
| <i>Untung ka kudatang layar</i> | Luckily I come sailing |
| <i>Kutokong sampan ko darat</i> | I pull over a boat to land |
| <i>Kusamomat Sarang Burung</i> | I take a cage bird |
| <i>Ngibar piyo Sarang Burung</i> | Flying birds in a cage |
| <i>Bentan tele dua kodeng</i> | Take eggs two seeds |
| <i>Ya buya pang basangaram</i> | Find it is taken |

Talk about entertainment, entertainment is defined as something that can be uplifting, passion, enthusiastic, as well as giving rise to a feeling of delight and laughter. Understand the meaning of and meaning that is implied in *Lawas* above, cursory would give rise to a sense of mirth for an audience or the listener. The use of the word contains about a parable, jokes and kelaka so that invite a hearer or those who read it laugh and be comforted. Would normally create *Lawas* that were performed in a ceremony *Nyorong* be covered also from elements a humorist. It could be said that the function of the second of *Lawas Nyorong* which as a pleasant pastime. A view as a function of solace in this it could be to stimulate the spirit and passion that may be used to be the spirit of looking or follow an event so enthusiastic and interested. In addition to functioning as an amusement, there are also *Lawas Nyorong* that in the use of he said aimed like an exhortation or tenets.

| | |
|---------------------------------|--|
| <i>Mara punti gama untung</i> | Like a banana tree |
| <i>Den kuning no tenri tana</i> | Its leaves yellowing does not fall to the ground |
| <i>Mate bakolar ke lolo</i> | Dead stayed at their trunks |

Lawas Nyorong above makes a parable that a banana tree. Although yellowing of the leaves is, not going to collapse to the ground even as far as die to stay together. So it is with the togetherness that should keep interwoven, although they had to separate given the conditions but the relationship must remain interwoven each other. *Lawas* above containing the value of the manners of a high. In addition also includes the responsibility of a brother, advice and the moral values of parents to their children. It can be said function *Lawas Nyorong* from the data the third which as a means to educate. Other than, as a means to educate, with regard to *Lawas Nyorong*, which is typical and traditional poetry Sumbawa, researchers saw that there was another thing that also can be drawn from data on *Lawas* follows:

| | |
|--------------------------------|---|
| <i>Mana desa rabalat olat</i> | Although village separate mountain |
| <i>Lamin keras ate notang</i> | If hardened their hearts |
| <i>Tulanting kalong kudapo</i> | Although going and get a necklace not why |

| | |
|----------------------------------|-----------------------------------|
| <i>Apa rungan desa andi</i> | How are you village dear |
| <i>Ada bangka lalo tama</i> | A boat will enter |
| <i>Ta bangka roa balabu</i> | The boats will soon anchor |
| <i>Balabu bangka ling tampan</i> | Moored the boat on the edge |
| <i>Siong bangka momat karang</i> | Not the boat a charge of coral |
| <i>Bangka momat jangi kita</i> | A boat containing our appointment |

Meaning reflected in *Lawas* on separate describe although the distance, if it has been agreed to promise, anything would be undertaken to unify relation to be spent. In this represents a longing for future created is earned each other and live in the unity of both parties family united. It can be said function *Lawas Nyorong* in this all the as unifying. Function as unifying *Lawas* the entire here is meant to make both sides families can mingle and familiar each other not only on the *Nyorong* course but when meeting anywhere and whenever to keep say hello to each other.

As drawing conclusions from the results of exposure to about the function of *Lawas Nyorong* above, thus we can conclude that *Lawas* used on ceremonial *Nyorong* have some an essential function of whom serve as:

- [1] Channelling collective desire a society
- [2] As a media entertainment
- [3] A means to educate
- [4] As unifying the kinship relation and familial

Further with regard to meaning, *Lawas* those to whom we have attended and grow in the communities Sumbawa in the hereditary inherited act as a medium of expression human inner and as a recorder of events that occurs in their vicinity. Hence, each row and the temple *Lawas* having a meaning that is implied in it started with languages in such a way to look aesthetic is. The following example *Lawas* in terms of the aspect of the interpretation.

| | |
|----------------------------------|--|
| Both men: | |
| <i>Kami datang rame ramia</i> | we come with crowded |
| <i>Sia alu ke kemas katawa</i> | You to welcome with a smile and friendly |
| <i>Tutu lampo sopo karoa</i> | Is apparently one hopes |
| <i>Leng kasopo karoa tu kita</i> | Because our hopes one |
| <i>Sangka bau tu batungku</i> | So we were married |
| <i>Maris gama maturity ling</i> | May always getting along |

Meaning *Lawas* from the boy above shows that the arrival of the parties boy to exhibit a togetherness and compact, in addition to the in this event, to as unifying the family ties. The *Lawas* is a form of desire and approval from both sides previously been binded and when the event *Nyorong* and a wedding procession next. Hope in the future of the *Lawas* may both sides families can equally as in line and getting along. After *Lawas* in gave the boy as a prerequisite in passing through *lawang rare*, then the women receive the boy with requiting as *Lawas* follows.

The women:

| | |
|--------------------------------|-------------------------------------|
| <i>Malema sempu malema</i> | Come on come here |
| <i>Sia datang saram karang</i> | Joined had come home |
| <i>Tu satingi adat samawa</i> | We stood for high sumbawa tradition |

The meaning of *Lawas* above namely lets the arrival of the group of the boy not just as a regular guy but had thought to be like relatives or close relative own. Happiness from the woman looks parties can come together with a member of a rollicking the families and friends of another to enliven the event and enliven the village. This proves that both sides have been carried out the traditional ceremony Sumbawa as it should be as a form of mutual upholds customary Sumbawa. After *Lawas Nyorong* part women finished delivered, then a troupe can

enter the door with cutting streamers that had already been prepared by in *lawang rare* as a symbol of that have been received.

An example of meaning *Lawas Nyorong* they are:

Tabe tu sangantang dunung Excuse me we stopped a minute

Siyong no tu beyang tama It is not allowed to enter

Tusate menong ling ate We want to hear your heart

Wujud tu saleng satingi The form we mutually uphold

Sama tu nti karante Hold the promise of each other

Ba ta pang neja tu gita This is where he had we see it

Meaning *Lawas* in the first above the representatives the women who from the parties boys up front *lawang rare*, not because is not allowed to pass, but it was such is a procession to go. The part of a woman wants to listen to heart from the boy represented by the *Lawas*. After each other unrequited *Lawas* and listen to the heart and this is the form of each other upholds customary as evidenced by a commitment that come with goods in accordance the results of consensus. Meaning is reflected in the temple second *Lawas* above. Their earnestness the men to applied seen from his serious and keep all promise mutually agreed.

4. Conclusion

The conclusions that can be drawn from the discussion have been exposed the research is as follows:

- a) The form of *Lawas Nyorong* on a marriage customary Sumbawa consists of three the lines in one the temple, each one consisting of eight syllables, having rhyme early, central, and the end, there are also several styles of language in it among others to litotes, the personification of, hyperbole, synesthesia, and repetition.
- b) Function *Lawas Nyorong* having four an essential function the function collectively the community, function entertainment, function education, and functions unifying kinship family.
- c) The meaning of *Lawas* own *Nyorong* with regard to the content or message, regarding intention or purpose who will deliver that reflected in *Lawas*.

A suggestion that is delivered namely will hopefully in the future more and more of associated research culture an area, good research of related languages and literature in particular research on inheritance literary culture spoken in Sumbawa who still much more its kind. I hope that more research similar to those that can inspire and reading materials fresh associated culture.


Acknowledgments

This moment I give thanks to my parents, lecture, and everyone, which have to give support to researchers. The advice and guidance have enriched the content of this article and also bring out new ideas and design for the next article.

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